

GRAPHICAL ILLUSTRATIONS
OF
FONTHILL ABBEY.

BY
J. P. NEALE.



WITH AN
Historical Description,
AND
NOTICES OF WORKS OF ART FORMERLY PRESERVED THERE.

PRICE 12s.

LONDON:

PUBLISHED BY SHERWOOD, JONES, AND CO.;
LONGMAN, HURST, REES, ORME, BROWN, AND GREEN, PATERNOSTER-ROW;
AND THOMAS MOULE, DUKE-STREET, GROSVENOR-SQUARE; AND SOLD
BY BRODIE, DOWDING, AND CO., SALISBURY.

1824.



John Rhodes



Digitized by the Internet Archive
in 2014

<https://archive.org/details/graphicalillustr00neal>



FOUNTAINS ABBEY.

THE WESTWORK OR ENTRANCE HALL &c.

Engraved by J. Sands. Published by W. Pennington, 1825. Price 1s. 6d. per copy. Sold by all the Booksellers in the Kingdom.

Graphical Illustrations
OF
FONTHILL ABBEY,
THE SEAT
OF
JOHN FARQUHAR, ESQ.

BY
J. P. NEALE.

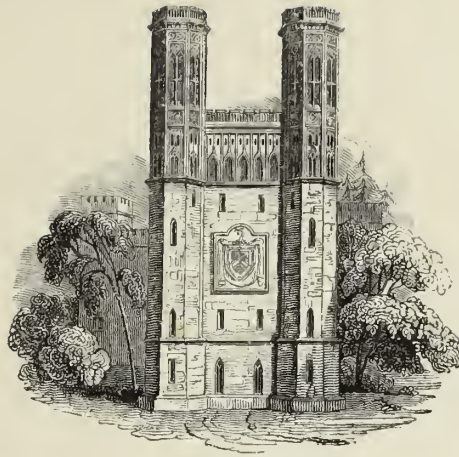
WITH AN
HISTORICAL DESCRIPTION
AND
NOTICES OF WORKS OF ART FORMERLY PRESERVED THERE.

LONDON:

PUBLISHED BY SHERWOOD, JONES, AND CO.;
LONGMAN, HURST, REES, ORME, BROWN, AND GREEN, PATERNOSTER-
ROW; AND THOMAS MOULE, DUKE-STREET, GROSVENOR-SQUARE.
AND SOLD BY BRODIE, DOWDING, AND CO., SALISBURY.

1824.

TO
JOHN FARQUHAR, ESQ.
THESE
VIEWS AND DESCRIPTION
OF
Fonthill Abbey,
ARE,
WITH HIS PERMISSION,
RESPECTFULLY INSCRIBED
BY
JOHN PRESTON NEALE.



EASTERN TOWERS.

Fonthill Abbey, Wiltshire;

THE SEAT OF

JOHN FARQUHAR, ESQ.

THE ample domain of Fonthill, and its singularly constructed Abbey, towering amidst a galaxy of noble and splendid mansions, had been so closely excluded from the public gaze by its late proprietor, that when the announcement of its intended sale first appeared, in 1822, many thousands of persons immediately flocked with hasty impatience to explore the grounds which had been planted, and the building which had been raised from the foundation by him whose taste was presumed to be corrected by his travels, and refined by an attentive observation of the luxuries of foreign courts. Mr. Beckford enjoyed this retirement, of his own creation, for fifteen years in much magnificence, accumulating the choicest gems of art to decorate the splendid temple he had raised, almost for their reception alone. Towards the close of that year, the whole was transferred to Mr. Farquhar; and in the summer of the year 1823, a considerable part of the rarities and precious effects were actually disposed of, by which means, many collections have been enriched by the dispersion of the various articles of virtù, during a sale of forty-one days.

Fonthill Abbey is ninety-six miles from London, about fifteen from Salisbury, and is two miles south-west from the town of Hindon, which lies between Warminster and Shaftesbury.

The grounds are about seven miles in circumference, partly surrounded by a high stone wall, beyond which are plantations, &c. forming portions of the beautiful scenery so admired in the rides and walks, all arranged with such judgment, that a journey upwards of twenty miles may be made without retracing a step. The total extent of the present possession is nearly nine thousand acres, the original purchase by Mr. Farquhar being about five thousand five hundred, to which he has recently added about three thousand two hundred acres of adjoining property.

The principal Manor is called Fonthill Gifford, from its having been the property of the baronial family of Gifford, who held it at the time of the general survey by William the Conqueror.

Sir Robert Mauduit, the eleventh year of king John, purchased the lands of Robert Gifford. John Mauduit, who had summons to Parliament the sixteenth year of the reign of Edward III., left Fonthill and other estates in Wiltshire to his granddaughter Maud. The Lords Molins afterwards possessed this Manor, and from William Lord Molins, whose only daughter and heir, Alianor, married Robert de Hungerford, the property was transferred to him. Upon the attainder of Robert de Hungerford, in 1461, the whole of his estates were granted to John Lord Wenlock, who was slain at the Battle of Tewkesbury in 1471, and leaving no issue, the estate again reverted to the Crown. After this event, we find Fonthill in possession of the family of Mervyn.

George Tuchet, eighth Lord Audley, married Lucy, daughter of Sir James Mervyn of Fonthill, and thus acquired the estate. His son Mervyn, the ninth Lord Audley, was beheaded in 1631, when the Manor was granted to Sir Francis, afterwards Lord Cottington, of whose heirs it was purchased by William Beckford, Esq. Alderman of London: who, on the destruction of Old Fonthill House by fire in the year 1755, built one of the finest mansions in the west of England on its site; consisting of a centre with a noble portico, and two wings connected by corridors; the apartments were numerous and splendid, many of the ceilings were painted by Andrew Casali, an Italian, who left this country for Rome about 1766.

Alderman Beckford died in 1770, leaving an only son, William Beckford, Esq., then a minor, who commenced the present building in 1796, under the superintendence of the late James Wyatt, Esq. It was generally understood to be the owner's intention that Fonthill Abbey should have no rival, and much curious speculation was advanced, as to the nature and extent of the proposed edifice. In the gravest of our periodical works, it was actually stated that the Tower would be so lofty as to command a view of *eighty* miles every way, and the lantern to be seen by night at a *greater* distance!! Notwithstanding its immense height, it was to be so constructed, that a coach and six might be

driven with ease and safety from the base to the top and down again!!! *Gent. Mag. Sept. 1796.*—That it possesses the greatest claims to originality in the design must be admitted, but such hyperboles as are met with in numerous publications respecting the building, are unnecessary, raising the expectation to prodigy, where only singularity will be found, which joined to the excessive costliness of its furniture and effects, form the ground-work of the popular admiration.

The new edifice was so far advanced in December, 1800, that upon a visit to Fonthill, the company, consisting of Admiral Lord Nelson, Sir William, the celebrated Lady Hamilton, &c. were entertained with a monastic fete within the walls of the Abbey, then called “The Convent,” which fete appears to have been a species of masquerade.

In 1807, the late proprietor took up his residence in the Abbey, when the furniture of Fonthill House was sold by Mr. H. Phillips, and shortly after, that Mansion, which had cost Alderman Beckford no less than 150,000*l.* was also sold by auction by Mr. Phillips, and afterwards demolished, with the exception of one of the wings, which still remains as an ornament to the grounds, under the name of the Pavilion.

Soon after passing the entrance Gateway of the Old Park, traditionally said to have been designed by Inigo Jones, this remnant of the former mansion appears, with a richly wooded back-ground. Before it spreads a most noble lake, by the side of which the public road is continued for some distance; the banks rise majestically on the opposite side, and are clothed with shrubs and forest trees of immense height, which romantic part of the grounds is known by the name of the Alpine Gardens. The little Inn, at present upon the estate, is about to be converted to a Farm-house, and the Pavillion will then be fitted up as an elegant Inn, with every necessary accommodation, stabling, &c. After about a mile of undulating ground, and passing the Church of Fonthill Gifford, erected by the late Alderman Beckford, is the Barrier Gate, near a rustic lodge, by which the enclosed grounds are entered; for another mile the carriage-way and greensward path on each side are bounded by a thick plantation of firs, larches, and pines, the spaces between their stems filled by flowering shrubs and wild underwood; at one point only, a view of the adjacent country suddenly breaks, at an opening on the left, near the termination of the road. This road over Hinkley Hill ascends very considerably the whole length, and winds so much that a hundred yards distance cannot be seen at one time. Within a few paces of the summit, the building bursts into view, and the first effect is highly gratifying. Time has already taken off the rawness of the material, and the edifice begins to harmonize with the beautiful scene in which it is placed, where the lavish hand of Nature has been chastened and improved by art.

The principal entrance is on the west front, and the finest view of the Abbey is probably obtained from the stone gate at the end of the very noble avenue leading to this point. It consists of a smooth lawn, bounded

by low shrubs, from which rises an irregular plantation of firs and larches, continued for about half a mile, the effect of the western avenue when seen from the interior of the Hall or the Saloon is remarkably fine.

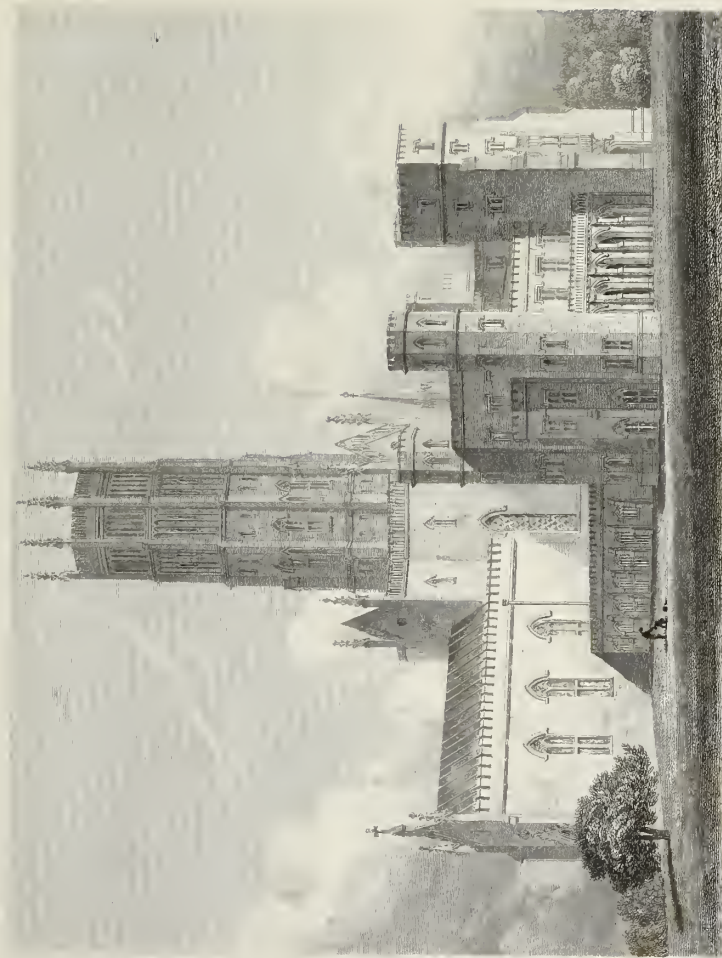
From this Front, which at present opens immediately to the Lawn, a Terrace is about to be formed, extending on the south and eastern sides of the Abbey, and, if ably constructed, will much improve the appearance of the Fabric, and take away that nakedness now so particularly apparent. Amongst other alterations in the grounds about to be adopted, a direct drive is to be formed from the Eastern Front towards the Pavillion, by which means a fine view of the Lake will be obtained. This delightful object is at present wholly excluded from view by the thick plantations with which the Abbey is enclosed on that side. In furtherance of his intended improvements, Mr. Farquhar has at this time more than a hundred workmen and labourers employed in making various alterations both in the Mansion and Grounds.

Plate 1.—THE SOUTH-WEST VIEW OF THE ABBEY.

So various are the forms of the different portions of this extraordinary building, that it is hardly possible to give any just idea of it from a brief description. Its ground plan is that of a cross; the greatest length of which is, from north to south, three hundred and twelve feet, and from east to west the building extends two hundred and fifty feet. The South-west View comprises a rich combination of the most interesting features of this remarkable fabric: the grand Entrance, with the Hall and Octagon, the Western Cloister, the Yellow Drawing-rooms, Nelson's Turret, the East Cloister, and the Tower, in which is the termination of St. Michael's Gallery; while above the smaller turrets, pinnacles, &c. is the Centre Tower. This Tower, rising to the prodigious height of two hundred and seventy-eight feet, is of an octagonal form, terminating in slender pinnacles, the airy lightness of which being completely destroyed by the iron stays that appeared to be employed to secure them, these are about to be removed, and substantial pinnacles of hollow iron are to replace the original. Any condemnation of the separate portions will be quickly succeeded by admiration of the vivid fancy of that genius which conceived the whole of this towering edifice. On the north extends King Edward's Gallery, the Corridor, and Oratory.

South of the Tower is the wing occupied chiefly by St. Michael's Gallery. An enclosed cloister on the west connects the Hall with buildings at the end of the south wing, consisting of a buttressed projection, flanked by two octagonal towers of corresponding architecture. Between this cloister and the south wing of the Abbey is the Fountain Court, so named from a *jet d'eau* in the centre; above the cloister is a Terrace, fenced by the battlements, and decorated with a profusion of flowers in vases arranged on either side.

The eastern wing is not yet completed. It is a large and lofty pile of building. At its extremity are the two very beautiful octangular turrets,



Drawn by J. F. Neale

FONTWELL ABBEY,
WILTSHIRE.
(SOUTH WEST VIEW.)

Engraved by W. Temple

By

Printed and Sold by J. F. Neale, 17, Abchurch Lane, London, E.C. 4.

erected upon the model of those in the Entrance Gateway to St. Augustine's Monastery at Canterbury, which are represented in the vignette to our description : together with the arms of the founder, introduced in the blank space between the towers, though not a part of the edifice. At the end, nearest the central building, are two smaller turrets, terminating in pinnacles. On the south side of this wing are three very large pointed windows of great height, the upper compartments ornamented with tracery.

Plate 2.—THE WESTERN ENTRANCE, HALL, &c.

The great western doorway, thirty-one feet in height, is surmounted by a rich moulding ornamented with crockets, and a highly wrought finial, above which is a small window, and on the apex of the gable a niche, containing a statue of St. Anthony of Padua, terminated by a cross fleury. Small buttresses at the angles end in ornamented pinnacles.

The Hall, one of the very best portions of the Abbey, is sixty-eight feet long by twenty-eight wide, and is seventy-eight feet high. It partakes in its decorations of the character of the halls in the castellated mansions of the reign of Henry VIII., the scene of splendid hospitality ; but its principal utility is like the hall of modern times, merely to give effect to a noble flight of stairs leading to the grand central Saloon, in the octagonal Tower.

The beautiful effect of this grand entrance is shewn in our second Plate. The exterior Doors are of oak, and notwithstanding their immense height and weight, are suspended upon hinges of such remarkable manufacture as to open by a slight pressure. Over the doors is a Gallery for Music, above which is a small pointed window, with figures of the Virgin and Child, in stained glass. There are also three large windows on the right, filled with rich mosaic ornaments, arms of King Edward III., John of Ghent, Scotland, &c. Within a highly ornamented and deep recess on the centre of the opposite side, formerly stood a marble statue of the Right Honourable William Beckford, in his robes, as Lord Mayor of London, sculptured by S. F. Moore, a native of Hanover. The roof of the Hall, of open timber work, is very handsome and appropriate. On the frieze, at the height of seventy feet, were blazoned seventy-six armorial escutcheons, being all the quarterings that accrued to the Beckford family by the marriage of heiresses; viz. Bathshua, sister and coheir of Nathaniel Hering, Esq., the wife of Peter Beckford, Esq., of Jamaica, and Maria, the daughter and co-heir of the Honorable George Hamilton, the wife of Alderman Beckford. The arms were arranged in the following order : 1, Beckford ; 2, Hering ; 3, Hamilton and Arran ; 4, Hamilton ; 5, Leslie ; 6, Muir ; 7, Abernethy ; 8, Ross ; 9, Comyn ; 10, Quincy ; 11, Bellomont ; 12, Mellent ; 13, Gwadyr ; 14, Fitz Osbert ; 15, Yvery ; 16, Grantmesnil ; 17, Galloway ; 18, Morville ; 19, David, E. of Huntingdon ; 20, Scotland ; 21, Edward the Confessor ; 22, Waltheof ; 23, Aldred ; 24, Kevelioc ;

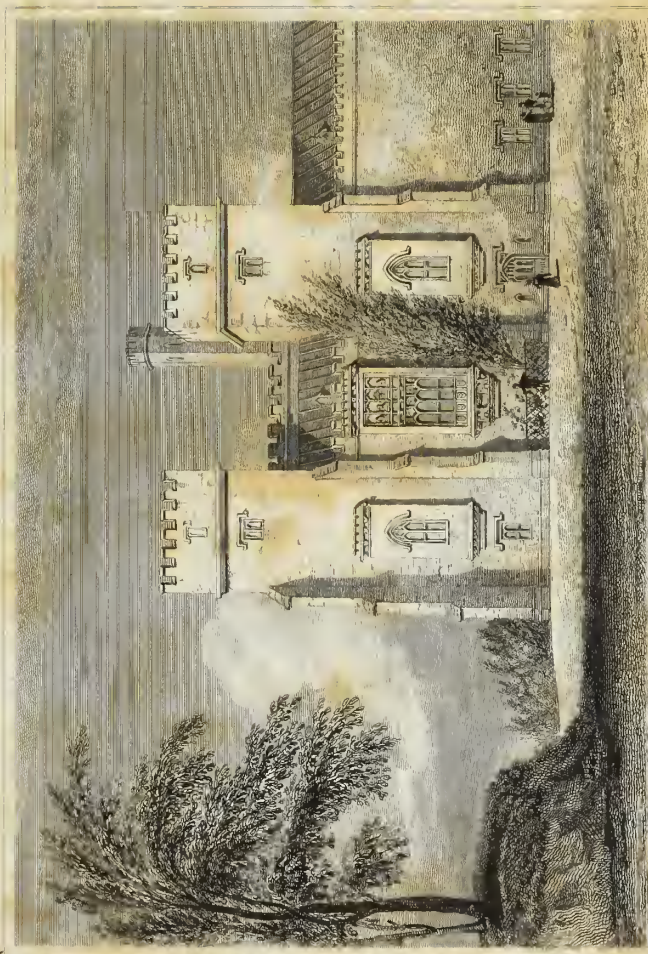
25, Gernons; 26, Meschines; 27, Lupus; 28, Algar; 29, Caithness; 30, Douglas of Dalkeith; 31, Douglas, *ancient*; 32, Craufurd; 33, Douglas, with augmentation; 34, Reading; 35, Coward; 36, Hall; 37, Besill; 38, Beckford: all on separate shields; which series was repeated on the opposite side. The Heraldic decorations that were lately displayed in the various apartments of the Abbey, almost all bore a reference to the alliance with a branch of the noble family of Hamilton. The ancient arms of Beckford, *Azure, a chevron between three martlets or*, have undergone various changes, the first *differenec*, to use an heraldic term, was by a grant, it is said, to William Beckford, Esq., in 1685, who bore *party per pale gules and azure, on a chevron argent, between three martlets or, an eagle displayed sable*. This was again augmented, in 1791, by a grant of *a bordure or, charged with a tressure flory gules*. The well-known crest of Hamilton, differenced by a shield pendant from a branch of the tree, and charged with *gules, a cross flory or*, was assigned to Mr. Beckford in 1798; and the last armorial grant bears date 20th March, 1810, of an augmentation to the bordure first assigned, being a *double* in lieu of a *single tressure*. The crest of Beckford is a *Heron's head erased or, gorged with a collar flory gules, in the beak a fish argent*, one of those punning allusions to the Name, so frequently found in heraldic bearings, viz. *Bee Fort*. The motto, *De Dieu Tout*, is that of the Mervyn family. Alderman Beckford constantly used *Libertas et Natale Solum*. These ornamental decorations are now partly, and will be soon totally effaced.

The grand Staircase conducts from the Hall to the floor of the Saloon, in the octagonal Tower, through an arch so lofty as to be in height nearly six times its width, while the highest arches which form the groins of the vaulting of the nave of Westminster Abbey, are not so high in proportion by one-third. From this central apartment four vestibules of the same extravagant altitude lead to the several wings of the building; between these, in deep recesses, fifty feet high, are large windows, copied from others in the royal monastery of Batalha, in Portugal; from the sills depend scarlet curtains, over which the glowing tints of the stained glass are admitted to give full effect to this most splendid chamber. Above the lofty pointed arches is a Gallery running round the whole Tower; and from slender pillars, between the arches, springs the groined roof, supporting a lantern, lighted by painted windows on every side, and finished by a ceiling, which is elevated one hundred and twenty feet from the floor.

Plate 3.—THE EAST ORIEL OF ST. MICHAEL'S GALLERY, WITH THE POSTERN TOWER, &c.

For the convenience of admission during the view at the late sale, the visitors were required to enter the Abbey by the Eastern Postern Tower. From thence through a small passage opening to the Oak Dining-parlour, and passing the Oak Library, the Grand Saloon was approached.





Engraved by W. Wallis.

FONTWELL ABBEY WILTSHIRE

THE EAST GATE OF FONTWELL ABBEY, AS IT APPEARS IN THE PASTORAL HISTORY OF WILTSHIRE.

FROM A SKETCH BY MR. J. G. COLEMAN, AND ENGRAVED BY W. WALLIS.

Printed by J. G. Coleman.

This Postern Tower, together with the South-east Tower, and the East Oriel of St. Michael's Gallery between them, are shewn in our plate. Both the Towers are buttressed, and, like the rest of the building, are surmounted by battlements. The workmanship of the architectural decorations in every part of the Abbey is very much admired for its neatness of execution.

On the left of the western Vestibule of the Saloon is a Lobby, leading to the Staircase of the Tower, by which is an ascent to the Gallery, round the upper part, communicating with four small apartments, called the Nunneries, from their similarity of situation to the Nuns' Choir, over the space occupied by the public, in the service of the church, in ancient cathedrals.

Another ascent conducts to an open platform, from whence, through the interior of the Tower, and the Gazebo, or Star-chamber, stairs lead to the Gallery above, the highest point to which there is any regular ascent. Here is obtained a most glorious view of the extensive domain, and its numerous attractions, together with a fine and diversified prospect of the surrounding scenery to a very considerable distance. This Tower has its base upon an eminence above the level of Salisbury Spire, towards which, on the east, is a fertile and well wooded valley; the town of Wilton and various mansions in the vicinity. On the south is Wardour Castle, the seat of Lord Arundell, described at length in the First Series of Views of Gentlemen's Seats. A long tract of open Downs, the Knoll of Donhead, East and West Knoyle, with the town of Mere, beyond which the woods of Stour-head, the classical residence of Sir Richard Colt Hoare, and Alfred's Tower, then the wooded grounds of Longleat, the Seat of the Marquess of Bath; near Fonthill is the town of Hindon, and on the north, Downs. Descending the Tower to the grand Saloon, where

—— “from the painted window's long array.”
A mellowed light is shed, as not of day.”

The attention is next attracted to Edward the Third's Gallery, the first of a long suite of splendid apartments, on the north side of the octagon, and is so named from the frieze and its seven windows being adorned with the arms of that monarch, and of seventy-seven Knights Companions of the Order of the Garter. Over the handsome chimney-piece is a full-length Portrait of the Founder of the Order of the Garter, copied from the ancient picture in the Chapter-room of St. George's Chapel at Windsor. Over this, and in the opposite window, are the Royal Arms, within the Garter.

The arms of the several Knights are continued along the frieze, in quatrefoil compartments, and have a most brilliant effect; those of the earliest date are arranged in due order of precedence nearest the centre shield: viz. 1. Henry, D. of Lancaster; 2. Thomas Beauchamp, E. of Warwick; 3. Ralph, E. of Stafford; 4. Roger Mortimer, E. of March;

5. Bartholomew, Lord Burghersh; 6. John, Lord Mohun; 7. Hugh Courtenay, E. of Devon; 8. Thomas Holland, E. of Kent; 9. Sir Miles Stapleton; 10. James, Lord Audley; 11. Lionel of Antwerp, D. of Clarence; 12. Edmund of Langley, D. of York; 13. Humphrey Bohun, E. of Hereford; 14. William Bohun, E. of Northampton; 15. Richard Fitzalan, E. of Arundel; 16. Robert Ufford, E. of Suffolk; 17. Edward, Lord Spencer; 18. Reginald, Lord Cobham; 19. John, Lord Nevil; 20. Thomas of Woodstock, D. of Gloucester; 21. John Holland, D. of Exeter; 22. Thomas Mowbray, D. of Norfolk; 23. William, Lord Willoughby; 24. Sir Philip de la Vache; 25. Sir John Devereux; 26. John Beaufort, M. of Dorset; 27. Ralph Nevil, E. of Westmoreland; 28. William, Lord Ross; 29. John, Lord Lovell; 30. Edward, Lord Cherleton; 31. Richard Vere, E. of Oxford; 32. William Phelip, Lord Bardolph; 33. Richard Beauchamp, E. of Warwick; 34. Thomas Montacute, E. of Salisbury; 35. Henry, Lord Fitzhugh; 36. John, Lord Clifford; 37. Walter, Lord Hungerford; 38. Humphrey, E. of Stafford; 39. Richard, D. of York; 40. Edmund Beaufort, D. of Somerset; 41. Sir John Grey; 42. John, Viscount Beaumont; 43. Thomas, Lord Hoo; 44. Richard Widvile, E. Rivers; 45. John Sutton, Lord Dudley; 46. John Bouchier, Lord Berners; 47. William Herbert, E. of Pembroke; 48. William, Lord Hastings; 49. John Howard, D. of Norfolk; 50. Henry Percy, E. of Northumberland; 51. Thomas Howard, D. of Norfolk; 52. George Talbot, E. of Shrewsbury; 53. George Stanley, Lord Strange; 54. Henry Percy, E. of Northumberland; 55. Charles Somerset, E. of Worcester; 56. Gerald Fitz Gerald, E. of Kildare; 57. Thomas West, Lord De la Warr; 58. Charles Brandon, D. of Suffolk; 59. Thomas Lord Dacres, of Gillesland; 60. Thomas Bullen, E. of Wiltshire and Ormonde; 61. Robert Radclyffe, E. of Sussex; 62. John Vere, E. of Oxford; 63. Henry Clifford, E. of Cumberland; 64. Edward Seymour, D. of Somerset; 65. Henry Carey, Lord Hunsdon; 66. William Cecil, Lord Burghley; 67. Arthur, Lord Grey de Wilton; 68. William Stanley, E. of Derby; 69. James, M. of Hamilton; 70. James, D. of Hamilton; 71. William, D. of Hamilton. In the windows, and opposite their respective portraits, are the arms of the following illustrious Knights: 72. King Edward IV.; 73. King Henry VII.; 74. Alphonso V., King of Sicily and Arragon; 75. John of Ghent, D. of Lancaster; 76. John de Montfort, E. of Richmond; 77. Anne de Montmorency:—all such distinguished coats, that the admirers of heraldry will instantly recognize them.

In this, and every apartment of the Mansion, was deposited a vast assemblage of articles of taste and magnificence, deriving an enchanting effect from the building in which they were contained, and were worthy of the mind which projected and reared the edifice. The collection of pictures comprised the Laughing Boy, by *Lionardo da Vinci*; the Libyan Sibyl, by *Ludovico Caracci*; Job and his Friends, the famous Santa Croce masterpiece of *Salvator Rosa*; the Poulterer's Shop, by *Gerard*

Dow; the *Virgin and Child*, by *Albert Durer*; *Woman and Fish*, by *Metzu*; the *Temptation of St. Anthony*, by *Teniers*; and several precious gems by *Berchem*, *Mieris*, *Van Huysum*, and other masters.

The collection of Porcelain consisted of the finest oriental, of the old Sève and other European manufactures, and of the old Japan lacker upon wood, which exhibited the ingenuity and taste of the Japanese in this branch of art; more especially a coffer of Japan, incrustured with animals of gold and silver, and a casket of extreme beauty.

The sculptured vessels of topaz, sardonyx, agate, and crystal, were numerous; one was presumed to be from the tool of an Asiatic Greek artist of the times of classic antiquity; others were sculptured by Benvenuto Cellini, or mounted with his exquisite jewellery and chasings. Specimens of ivory carvings, by Fiamingo, Magnus Berg, Strous, and other great artists in that line.

The Armoires contained a display of ancient silver gilt vessels, consisting of sideboard dishes, ewers, and salvers, one of which belonged to King Charles I., others were of Moorish and Persian chasing; a great number of rich and massive silver gilt candlesticks, designed by Moiette and executed by Auguste, of Paris, and by Smith of London.

The Library was also rich in rare copies of *Facetiæ*, *History*, and *Poetry*, together with a fine collection of *Travels*, and of curious MSS., many of which were formerly in the possession of Shah Aulum.

The actual furniture of the various apartments, in the time of the founder, comprised cabinets of buhl and ebony, with the finest Florentine mosaic; of Japan and other costly materials, including one very beautiful, designed by Bernini, and another by Holbein, from the Palace at Whitehall; also a set of ebony chairs, from Esher Place, which belonged to Cardinal Wolsey; and a magnificent table of Florentine mosaic, of extraordinary dimensions, of the time of the Medici, the finest in Europe, for size and the disposition of its valuable materials. These were removed after the sale in 1823.

The taste of the present proprietor leads him to the collection of statuary, in accordance with which he has caused a very fine cast of the celebrated group of *Laocoon* to be placed in the Hall.

To resume our account of King Edward's Gallery—in the recesses on the eastern side are book-cases, and opposite to them are seven painted windows. The ceiling is flat, but is divided into numerous compartments, by mouldings heightened with gold, and ornamented with the cross fleury. This beautiful Room is sixty-eight feet long, seventeen wide, and nearly eighteen feet high.

A continuation of this Gallery is called the Corridor: the ceiling here is arched, and groined with gilded ribs, and the sides panelled in corresponding compartments. Three perforated and latticed doors communicate with recesses on each side. At the end of it is the superbly rich Sanctuary.

Plate 4.—THE SANCTUARY AND ORATORY.

The Sanctuary is small in its dimensions, being only fourteen feet wide, and thirteen in length, but is to be considered as only a portion of the suite, which may be detached at pleasure by means of the admirably contrived folding doors of communication. The ceiling of this beautiful Apartment is of oak, with its mouldings and ornaments heightened by gilding, and differing from that of the Corridor in its pendants terminating in carved bosses. The windows, one on each side, have bold mullions, and are filled with stained glass, diffusing an air of soft solemnity, increased by means of the borrowed light, which only is admitted, the exterior wall being double, with apertures, not opposite the inner window, but on either side. The walls are hung with crimson damask, and the gilded chests, under the windows, are ornamented with fleur de lis and thistles. The whole is admirably arranged and contrived as an introduction to the splendour of the oratory, the dimensions of which are nearly the same as the last-named Apartment. It occupies five sides of an octagon, at the angles of which are gilded pillars, from whence spring the ribs of the ceiling, having a circular compartment in the centre; suspended from this is a richly chased gilded lamp; two small lancet windows are filled with stained glass, and give a most beautiful glow to its decorations. Opposite the entrance of this Room, where formerly stood a cabinet, is now placed a very large mirror, the effect of which is shewn in our engraving, reflecting the lengthened and superb vista to an immeasurable extent, through the Sanctuary, Corridor, Gallery, Saloon, and St. Michael's Gallery, with its southern oriel, rich with gilded groins, warm tints, and profusion of drapery.

On the east side of the north wing is the Lancaster Turret, entered from the Corridor. The stairs in this Turret lead to a Billiard Room, and to the Lancaster Room over King Edward's Gallery. Around the richly carved frieze of this Chamber are repeated, alternately, the red and white rose united, and the portcullis, heraldic badges of the house of Lancaster.

An ante-room and small vaulted gallery lead to the Tribune-room, which opens to one of the upper Galleries in the Great Saloon: from whence is obtained a beautiful view of the most attractive parts of the interior of this truly magnificent fabric. Descending a winding staircase, brings the visitor once more to the floor of the Octagon Tower.

The Eastern Vestibule, or recess, is occupied by a Music Gallery and screen to the Organ Loft, both rich in architectural ornament; beneath is a portal which opens to the Great Dining-room, hung with crimson; the lofty ceiling, crossed by square oak beams, with trusses, richly gilded at their extremities. Through this apartment is the Crimson Drawing-room, which is square and lofty; a large oriel window occupies nearly the whole of one side. A Drawing-room, of similar character, but larger in its dimensions and richer in point of architectural decoration, is hung with blue satin damask. Becket's Passage is so



Drawn by J. F. Neale

Engraved by W. Deeble

FONTHILL ABBEY, THE ORATORY

Pl. 1.

Printed by J. F. Neale

Pl. 2.

London: Published by T. Agnew & Sons, 11, St. Mark Lane, E.C. 4, and A. & C. Black, 1, St. James's Street, W. 1.

called from a lofty window of stained glass at the end, representing a figure of that Saint: it leads to the Octagon Cabinet in one of the Turrets at the extremity of the East Wing, and through the northern passage to the Crimson Breakfast-parlour. The Porcelain-room opens to the Vestibule of the Great Saloon. The basement of the Eastern Wing is occupied by the Kitchen. This Wing, which has never yet been completed, is intended by Mr. Farquhar for the residence of the family, and with that view is about to be finished with suitable accommodation, for which there is ample space. Every feeling was sacrificed by its late proprietor to architectural effect, in which he undoubtedly succeeded to a certain degree, giving the world an example never likely to be followed in all its component parts; but, as in the palaces of Italy, where so much splendour is to be found, domestic comfort was reduced to a very contracted space, and every thing but convenience in the household arrangements was to be met with. The intended plans will render Fonthill Abbey desirable in every point, while the improvement in the Grounds will make the access more pleasing, and the establishment of a good Inn afford accommodation to its delighted visitors.

In the South Wing, the principal apartment, one hundred and twelve feet in length, is denominated St. Michael's Gallery. The founder having originally intended to adorn the windows with the armorial bearings of certain Knights of that Order. This Gallery is lighted by five windows on the west side, and an oriel between two rich windows on the east, which latter are over fire-places, and a large bay window at the south end. In the first east window are represented the figures of Venerable Bede and Roger Bacon. The curtains to the window, as indeed all through the house, are hung on straight brass rods, without a baldaquin. In every apartment is too great a profusion of drapery, the removal of which would much chasten the effect.

The East Oriel, the exterior of which is represented in Plate 2, is rich in stained glass. In the centre are the arms of James II., King of Scotland, and of his Queen, Mary of Gueldres. On the dexter side are the arms of James I. of Scotland, and of his consort, Joan de Beaufort, daughter of John, Marquess of Dorset, the son of John of Ghent. On the sinister side are the arms of James, Lord Hamilton, and his consort, Mary Stewart, daughter of King James II. of Scotland, by Mary of Gueldres. In the second east window are figures of St. Etheldreda and St. Columba.

The South Oriel is decorated with small whole length figures of the great Fathers of the Church, St. Jerome, St. Ambrose, St. Augustine, and St. Athanasius, in the upper divisions; while from the lower, glazed with large squares of plate glass, a very beautiful prospect of the American Grounds, and fine piece of water called Bytham Lake, is obtained. On the banks of Bytham, or as it is sometimes called Bittern Lake, is an engine for supplying the Abbey with water.

Near the entrance of St. Michael's Gallery, on the west side, is a circular staircase, communicating with a suite of apartments over the Gallery, consisting of a Sitting-room, Library, Bed-room, and Dressing-room. On this side are the Yellow Drawing-rooms, hung with yellow damask, and gilt mouldings; a little Ante-room separates them; and on the ground floor is the Oak Parlour, a noble apartment, fifty feet in length, wainscotted all over, except the panels, which are filled with tapestry. The entrance to this Room is by a pair of oak doors from the South Hall or Vestihule, on the left of the east door of entrance, concealed from observation by a mirror within the Room. Five windows look into the south cloister, and a large bay or projecting window of three compartments is on the west side; large plates of glass fill the lower parts, while in the smaller divisions, by mullions, are a series of whole length figures in stained glass, representing the twelve English Monarchs, from William the Conqueror to Richard II., and the following interesting characters in English History: Robert, E. of Gloucester; Sir Hugh Bardolph; John, Lord Montacute; Sir Hugh Hastings; Robert Fitz Hamon; Laurence Hastings, E. of Pembroke; Sir Reginald Bray; Arthur, Prince of Wales; Sir Hugh Morville; Sir William Tracy; Gilbert de Clare, E. of Gloucester; Thomas Le Despencer, E. of Gloucester; Sir Brian Stapleton; Sir John Harsick; Aubrey de Vere, second E. of Oxford: all executed by Eginton, of Birmingham, after designs by W. Hamilton, R. A.

Plate 5.—DISTANT VIEW OF THE ABBEY FROM THE LAKE.

In our View of the Abbey from the opposite side of Bytham Lake, the effect of the building as an architectural composition is seen to considerable advantage, and the best idea is obtained of the general character of the scenery; the small vessel floating on the Lake affords a comparative object by which the romantic grandeur of the wooded foreground may be amply conceived, while the sunny aspect of the distant landscape gives reality to the picture. In the building, Nelson's Turret, the South Cloister, and the Oriel of St. Michael's Gallery, form the fore-ground; on the left is the Hall, and on the right the lofty eastern Wing and flanking turrets; over these rises the Tower, the altitude of which has been particularly attended to in the drawing; this characteristic feature of the Abbey, having been so frequently represented in views of the edifice, as much too great, compared with the general elevation of the buildings, of which it forms the centre.

The Grounds of Fonthill Abbey contain many points of interest, affording at the same time a very great diversity of scenery, both picturesque and ornamental; as Forest Lawn, the Beacon Hill and Tower, situated about a mile west of the Abbey, the Clerk's Walk, and the Nine-miles Walk; also a fine Terrace, extending five miles from east to west from Knoyle Corner, a lofty eminence, to the village of Fonthill



Drawn by J. P. Neale

Engraved by J. C. Varrel

FONTMELL ABBEY,
WILTSHIRE
(GENERAL VIEW)

Fontmell Abbey, Wiltshire, from the West

Bishop, the American Plantation, the Chinese Garden, and within the boundaries is the Church of Fonthill Gifford, a pleasing edifice.

The main object in laying out the extensive grounds, seems to have been to obtain a requisite degree of seclusion, to be in perfect harmony with the monastic character of the structure. No expense appears to have been spared, and the rarest shrubs will be found contrasted with the larch and pine. The great variety of the ground gave every facility to the production of the most romantic scenes, fine hanging woods, impervious to the sun, with openings occasionally on the eminences, commanding a rich prospect of distant landscape, while they formed a covert for game of every species, which from the little interruption they had experienced, were comparatively tame. The more ornamental part of the grounds exhibit the most pleasing aspect, the result of exquisite taste, which indeed pervades almost every object within the precincts of Fonthill Abbey.

In our description we have adverted to the splendid assemblage of curious Works of Art accumulated, by its late Proprietor, at Fonthill Abbey, and venture to presume that an exact account of the valuè of the individual articles, when exposed to public competition at the Sale which commenced Sept. 9, 1823, cannot fail to be acceptable. On the best authority we are enabled to give a List of the Pictures which formed the most distinguished features for merit, and price, in the Collection, as also of some of the most valuable objects amongst the miscellaneous effects.

A List of the most celebrated Pictures and other splendid effects at Fonthill Abbey.

PICTURES.

- | | |
|---|--|
| <p>A travelling Waggon, with an escort of Cavalry crossing a Brook—<i>Phil. Wouvermans.</i> 78<i>l.</i> 15<i>s.</i></p> <p>A Landscape, with Ruins and a Repose of the Holy Family, &c.—<i>Poelenbourg.</i> 67<i>l.</i> 4<i>s.</i></p> <p>Le Jardin D'Amour, containing Portraits of the Painter, his Wife, Vandyck, Snyders, &c.—<i>Rubens.</i> 74<i>l.</i> 11<i>s.</i></p> <p>A View of a Dutch Village, a Herdsman driving Cattle, with Portrait of himself on Horseback—<i>Paul Potter.</i> 72<i>l.</i> 9<i>s.</i></p> <p>Jesus Christ in the Garden; his Disciples sleeping, armed Figures, Captives, &c. In the sky is an Angel with a Cup—<i>Andrea Mantegna.</i> 51<i>l.</i> 19<i>s.</i> 6<i>d.</i></p> <p>A Garden Scene, with the Virgin and Child, Infants presenting flowers, &c.—<i>Breughel and Van Balen.</i> 50<i>l.</i> 8<i>s.</i></p> <p>A Portrait of the Regent Murray, whole length—<i>Jamieson.</i> 126<i>l.</i></p> <p>An Interior, with an Old Woman domestically engaged—<i>Gerard Dow.</i> 78<i>l.</i> 15<i>s.</i></p> <p>A woody Scene, with Cattle and Figures—<i>Both.</i> 52<i>l.</i> 10<i>s.</i></p> | <p>The Ruins of an Abbey—<i>Vanderheyden.</i> 73<i>l.</i> 10<i>s.</i></p> <p>An Exterior, with a Woman cleaning Fish, a Kitten, &c.—<i>Metzu.</i> A beautiful specimen of the master. 183<i>l.</i> 15<i>s.</i></p> <p>The Head of an Angel, a study for the principal figure in the large picture of Abraham entertaining the Angels—<i>Rembrandt.</i> 78<i>l.</i> 15<i>s.</i></p> <p>A Landscape, with a Church and Cottage in the distance, Figures, &c.—<i>Hobbima.</i> 93<i>l.</i> 9<i>s.</i></p> <p>A Portrait of Sir Thomas More; at his girdle is a Medal bearing an Inscription, a Chateau and Garden in the distance—<i>Holbein.</i> 105<i>l.</i></p> <p>The Dropsical Woman—<i>Gerard Dow.</i> 147<i>l.</i></p> <p>Judith with the Head of Holofernes—<i>Carlo Dolci.</i> 105<i>l.</i></p> <p>A Card Party at a Masquerade—<i>Watteau.</i> 74<i>l.</i> 11<i>s.</i></p> <p>The Temptation of St. Anthony—<i>Teniers.</i> 195<i>l.</i> 6<i>s.</i></p> <p>Interior of a Church, with many Figures—<i>P. Neefs and Gonzales.</i> 63<i>l.</i></p> <p>A Portrait of St. Louis Gonzaga as a Standard Bearer—<i>Bronzino.</i> 168<i>l.</i></p> |
|---|--|

A Representation of the Trinity, in which the Artist has introduced his own Portrait and that of his scholar, Rubens—*Otho Venius*. 74l. 11s.

The Elements—*Breughel and Rothenamer*. 126l.

The Descent from the Cross—*Rembrandt*. 178l. 10s.

The Marriage of St. Catharine—*J. Bellini*. 142l. 16s.

The Woman taken in Adultery—*Mazzolino di Ferrata*. 122l. 17s.

The Wise Men's Offering—*Rubens*. 84l.

A Landscape and Figures—*G. Poussin*. 73l. 10s.

The Infant Saviour—*Lionardo da Vinci*. 105l.
Job and his Friends—*Salvator Rosa*. Considered to be one of the finest productions of the Master. 441l.

The Judgment of Solomon—*W. Mieris*. 257l. 5s.

The Virgin presenting the Infant, who is standing on a Cradle, to Elizabeth, with the Infant St. John and two Saints—*Garrufalo*. 299l. 5s.

An Interior, with a Lady receiving a Gentleman in the Hall—*P. de Hooge*. A chef d'œuvre. 157l. 10s.

The Virgin, Child, and St. John—*Domenichino*. This picture has been engraved by Vitalli; the copper-plate, with impressions, and original drawing, were sold with it. 241l. 10s.

A Vase of Flowers, on a Marble Table, in a Garden Scene. 362l. 5s.

La Ferme, a Farm-house with Figures—*Teniers*, which has been engraved by Le Bas. 123l. 18s.

Abraham and Isaac proceeding to the Place of Sacrifice on Mount Moriah. A Gallery Picture—*West*. 189l.

An Interior, with a Lady feeding her Parrot—*Fr. Mieris the elder*. 320l. 5s.

A Battle betwixt Cavalry and Infantry—*Wouvermans*. 693l. 10s.

This chef d'œuvre was obtained from the Gallery of the Prince of Orange at the Hague, where it occupied the place of honour.

The Portrait of a Rabbi—*Rembrandt*. 241l. 10s.

The Virgin and Child; the Infant is attempting to run, and the word "Veni" is inscribed on it—*A. Durer*. 157l. 10s.

Joseph relating his Dream to his Father and Brothers—*Victor*. 139l. 13s.

The Laughing Boy, a half figure—*Lionardo da Vinci*. 1,034l.

This highly famed picture was in the Arundel collection, and was bequeathed to the late Sir William Hamilton by Lady Elizabeth Germaine. It was purchased at Fontenill by Joseph Hume, Esq. M. P.

A View on the Thames near Richmond—*Wilson*. 110l. 5s.

A Portrait of Himself by Candlelight—*Schalken*. 123l. 18s.

The Poulterer's Shop, a Girl is seen bargain-

ing with an Old Woman for a Hare, other figures, &c.—*Gerard Dow*. 1,333l. 10s.

This is the well known Choiseul chef d'œuvre.

Sibylla Lybica—*Lud. Caracci*. 378l.

This picture was of high celebrity at Ferrara, and held subsequently a place in the collection of Lord Lansdowne.

The Poultry Market, a Female is seen cheapening a Fowl, with a variety of accessorial objects—*Jan Stein*. 173l. 5s.

Embarquement des Vivres, representing a Group of Figures and Cattle, on the shore of the Gulph of Genoa, &c.—*Berghem*. 834l. 15s.

St. Jerome at Devotion—*P. Veronese*. 315l.

This picture, together with its companion, the Communion of St. Jerome, now the property of the British Institution, were formerly in the Church of the Monastery of St. Benedict at Mantua.

A Landscape and Figures, known as "The Diamond"—*Karel du Jardin*. 157l. 10s.

A Landscape, with a distant Camp, &c.—*Cuyp*. 388l. 10s.

An Interior of a Chamber, with a Lady bathing her Hands in a Font held by a Page, &c.—*Egdon Vanderneer*. 430l. 10s.

The Skittle Players—*Teniers*. 246l. 15s.

A Party regaling at a Public House, in the open air—*Teniers*. 173l. 5s.

The Adoration of the Magi—*Bonifacio Bembi*. 115l. 10s.

A Landscape, with a Church, Cottage, and Figures, in the distance—*Ruysdaal*. 134l. 8s.

A Halt of Cavaliers at an Inn Door—*Cuyp*. 123l. 18s.

Le Manege, an upright Landscape, with Horses exercising—*Karel du Jardin*, 1654. 304l. 10s.

THE BIJOUTERIE, CABINETS, AND OTHER OBJECTS OF VIRTU.

An Ivory Tankard and Cover, sculptured with the Battle of the Centaurs, &c. 18l. 18s.

An Ebony Cabinet, inlaid with various materials, designed by *Bernini*. 27l. 6s.

Bacchus and Infant Hercules, an Antique Bronze. 30l. 9s.

Two Models, from the Borghesi Vases, in Bronze. 36l. 15s.

Cleopatra, a Sculpture in Statuary, on a Plinth. 32l. 11s.

Six Chairs of solid Ebony, brought from Esher Place. 65l. 2s.

A Bed Quilt of Brussels point Lace. 105l.

An Ebony Persian Cabinet, beautifully inlaid. 59l. 17s.

An Ebony Coffin, with Panels of French China, &c. 40l. 19s.

A Model of the Tomb of Scipio in Rosso Antico. 49l. 7s.

A Table of Pietre Commesse, &c., mounted on a Carved Frame of Oak. This superb

piece of Furniture is about 9 ft. long and 4 ft. 6 wide, and was formerly in the Borghese Palace, 1890l.

A Cabinet, carved in ancient taste.

157l. 10s.

A large Robe Chest of scented wood, carved with the Rose and Thistle, with massive handles and hinges gilt, of the time of King James I. 94l. 10s.

A circular Slab of Florentine Mosaic, upon an Or Molu Pedestal, with Ebony Plinth. 61l. 19s.

An Ivory Jewel Cabinet, mounted in Silver. 48l. 6s.

A Nautilus Shell, mounted in Silver Gilt, &c. 63l.

A Cup and Cover of Ivory, sculptured by *Magnus Bery*, medallist to the Emperor of Germany, with Diana and Nymphs, wild Animals, &c. Hercules forms the Stem. 94l. 10s.

Two Ivory Vases, carved by *Fiamingo*, from the Arundel Collection. 294l.

A Coffin of raised Japan, covered with Representation of Figures and Landscapes, and with Animals of solid Gold and Silver: the largest specimen known. 131l. 5s.

The Feast of the Gods, in Tapestry, 20 ft. 6 in. by 13 ft. 42l.

The Tent of Darius, ditto, 19 ft. 6 in. by 13 ft. 39l. 7s. 6d.

A Piece of fine Tapestry, from Teniers' celebrated Picture of the Fête du Village, 25 ft. by 10. 34l. 13s.

A Rosewood Armoire or Wardrobe, with French Plate Glass Doors. 49l. 7s.

A Chimney Glass, in an Oak Frame, carved by *Gibbons*. 114l. 9s.

Two Pair of ancient Buhl Tripods. 118l. 13s.

A Dinner and Desert Service of rare old Dresden Porcelain, decorated with Views of Sea-ports and Towns of Holland.

336l. 11s.

Two Silver-gilt Ewers on Tripod Goats' Legs, from a design of *Boileau*, made by *Green* and *Ward*. 123l. 10s. 6d.

An embossed Dish, formerly belonging to King Charles I. In the centre is the Rose and Crown, and in six compartments round it, are the Labours of Hercules, with a Border of Military Trophies, &c. 126l.

Two Ewers, Silver-gilt, designed by *Moiette*. 198l. 12s. 6d.

A handled Tazza by the same Artist.

115l. 10s.

Another by Ditto. 121l. 19s. 6d.

A Pair of Silver-gilt Sconces, with the Royal Devices of King William and Queen Mary. 40l.

A Pair of Amaranth Wood Tripods or Torchères, panelled with Seve Porcelain, and mounted in Or Molu. 82l. 19s.

The Laocoon, a Bronze Group, on a fine Slab of Egyptian Grun Granite. 97l. 13s.

A triple Jewel Cabinet of Amber, carved with legendary subjects, made for the Princess of Bavaria, in 1665. 115l. 10s.

A Cabinet designed by *Holbein*, composed of pear-tree and other woods. The whole is

supported on a sculptured Arcade with heraldic devices. 153l. 6s.

An Ebony Cabinet, enclosed by doors, sculptured in bas relief, representing the heroic examples of Mutius Scavola and Quintus Curtius, on the frieze are Bacchanalian subjects. 572l. 2s.

A Gold Box, adorned with Miniatures of the Emperor Napoleon, Marie Louise, and their Son. The two last ingeniously secreted. 60l. 18s.

A Lady's Ebony Secrétaire, panelled with specimens of Florentine Mosaic, in high relief. 105l.

An Ebony Commode, with Mosaic panels, and ornamented with Or Molu. 157l. 10s.

A Saloon Table, formed of a Circular Slab of the very rare Brechia Universelle, 4 ft. 8 in diameter, an extraordinary size; the Slab was brought from Egypt by Bonaparte, and presented to the Empress Josephine. It was purchased at the sale at Malmaison in 1816. 262l. 10s.

Two Consoles of Ebony, with carved doors and Slabs of Black Marble. 147l.

A Ebony Coffin, panelled with Florentine Mosaic, with Or Molu feet, and ornaments exquisitely chased, 139l. 13s.

A red Tortoiseshell and Buhl Armoire, executed expressly for Louis XV. 236l. 5s.

A Japan Commode surmounted by a dove-coloured Marble Slab. 137l. 11s.

A pair of Medici urns of Royal Sevre porcelain, mounted in Or Molu. 81l. 18s.

A Jewel Cabinet of ebony, &c. the Niches in the Architectural façade filled with groups modelled from those of a public fountain at Paris, constructed by *Bouchar-don*. 156l. 9s.

A Silver-gilt Casket, panelled with thirty-six specimens of Oriental and Moss Agates, Jaspers, Blood Stones, &c. 137l. 11s.

A costly Armoire, with a central panel of Florentine Mosaic, a Vase of Flowers composed of the rarest Gems, and a tablet of the same above, &c. 252l.

Two Buhl Armoires, each 10 ft. high, by 5 ft. wide; they were designed by *Le Brun*, and came from the collection of the Duc D'Aumont. 509l. 5s.

Two Ivory Vases, sculptured with a Bacchanalian Dance from *Rubens*, and the Triumph of Neptune and Amphitrite, mounted in silver gilt. 171l. 3s.

A Saloon Commode, panelled with specimens of fine old Japan. 189l.

The Marble Statue of Alderman Beckford, by *J. F. Moore*, which stood in a deep recess of the Hall. 105l.

A circular Slab of Amalakite, mounted on an ebony standard. 70l. 7s.

An ebony Cabinet or Secrétaire, enriched with Florentine Mosaic. 98l. 14s.

A Buhl Chandelier for 24 lights, enriched with Masks, Scrolls, and Foliage.

241l. 10s.

A Buhl and ebony Console surmounted by a fine Slab of Verd de Mer Marble.

94l. 10s.

Two Baskets formed of Ears of Wheat, in silver gilt, of the finest workmanship. 203*l.* 16*s.*

A magnificent Carpet, from the Aubusson Factory, 24 ft. square, manufactured for the Palace of St. Cloud in 1814, previous to the abdication of Napoleon. 246*l.* 15*s.*

An Ebony and Buhl Console, surmounted by a Marble Slab. 105*l.*

A Vase, formed of the largest Hungarian Topaz, and sculptured externally by *Benvenuto Cellini*. It is mounted with a Dragon-handle of Gold set with Diamonds, and supported on a Tripod stand set with Diamonds and a variety of precious stones.

It was originally intended as a marriage present to Catharine Cornaro. 630*l.*

Two Tazzas, designed by *Moiette*, ornamented by a border of Arabesque Figures and Cupids, with Mask and Snake handles. 483*l.*

A pair of Jars of extraordinary size, embellished with subjects descriptive of the various processes in the manufacture of Porcelain, which were formerly the property of a distinguished personage of rank in Portugal. 131*l.* 5*s.*

A Secretaire, inlaid in fanciful designs by *Riesner*, the work of superior excellence. 179*l.* 11*s.*

The sale of the various articles of taste and *virtù*, occupied the attention of the public during a great part of the summer of 1823, and was conducted by Mr. H. Phillips of Bond-street, who, it will be seen by the previous description, disposed of the effects at the former mansion in the year 1807.

Special 90-3
20198

